

mp spiccato

f

p spiccato

f

pp

f

decresc.

7

p

pizz.

mp

dim.

pp

7

Klavírní kvintet.

I.

Josef Suk, op. 8.
(1893/1915)

Allegro energico.

f

Allegro energico.

f

f sempre

f sempre

Musical score for page 38, measures 1-16. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 1-4: Violin I and II enter with a melody, marked *cresc.* and *f*. Viola and Cello/Double Bass provide harmonic support.

Measures 5-8: The melody continues, with a *marc.* (marcato) marking at measure 5. The dynamics remain *f*.

Measures 9-12: The melody is marked *tr* (trill) and *sfz* (sforzando). The dynamics are *f*.

Measures 13-16: The melody concludes with a *5* (fifth) interval. The dynamics are *f*.

Musical score for page 39, measures 1-16. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 1-4: Violin I and II enter with a melody, marked *pp* (pianissimo) and *ten.* (tension). The dynamics are *pp*.

Measures 5-8: The melody continues, with a *Solo* marking at measure 5. The dynamics are *pp*.

Measures 9-12: The melody is marked *tr* (trill) and *sfz* (sforzando). The dynamics are *pp*.

Measures 13-16: The melody concludes with a *5* (fifth) interval. The dynamics are *pp*.

First system of music, measures 1-8. It features a string quartet (Violin I, Violin II, Viola, Violoncello) and a piano. The piano part has a prominent bass line with triplets and dynamic markings *ff*, *sfz*, and *f*. The strings play a rhythmic pattern with triplets. A first ending bracket covers measures 7-8.

Second system of music, measures 9-16. The piano part continues with triplets and dynamic markings *cresc.*, *sfz*, and *f*. The strings play a rhythmic pattern with triplets. A first ending bracket covers measures 15-16.

Third system of music, measures 17-24. The piano part continues with triplets and dynamic markings *ff*, *sfz*, and *f*. The strings play a rhythmic pattern with triplets. A first ending bracket covers measures 23-24.

Fourth system of music, measures 1-8. It features a string quartet and a piano. The piano part has a prominent bass line with triplets and dynamic markings *p sfz*, *cresc.*, and *f*. The strings play a rhythmic pattern with triplets. A first ending bracket covers measures 7-8.

Fifth system of music, measures 9-16. The piano part continues with triplets and dynamic markings *pp*, *ma poco marcato*, *fp*, and *tr*. The strings play a rhythmic pattern with triplets. A first ending bracket covers measures 15-16.

Sixth system of music, measures 17-24. The piano part continues with triplets and dynamic markings *pp*, *sfz*, *tr*, and *f*. The strings play a rhythmic pattern with triplets. A first ending bracket covers measures 23-24.

III. Scherzo.

Presto.

First system of the musical score. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked 'Presto.' The first staff has a dynamic marking of *fz* (forzando) and a *pizz.* (pizzicato) marking. The second staff has a dynamic marking of *f* and a *pizz.* marking. The system ends with a repeat sign and a *pizz.* marking.

Presto.

Second system of the musical score. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The time signature is 3/4. The tempo is marked 'Presto.' The first staff has a dynamic marking of *fz* and a *pizz.* marking. The second staff has a dynamic marking of *f* and a *pizz.* marking. The system ends with a repeat sign and a *pizz.* marking.

Third system of the musical score. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The time signature is 3/4. The tempo is marked 'Presto.' The first staff has a dynamic marking of *p* and a *pizz.* marking. The second staff has a dynamic marking of *p* and a *pizz.* marking. The system ends with a repeat sign and a *pizz.* marking.

Fourth system of the musical score. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The time signature is 3/4. The tempo is marked 'Presto.' The first staff has a dynamic marking of *p* and a *pizz.* marking. The second staff has a dynamic marking of *p* and a *pizz.* marking. The system ends with a repeat sign and a *pizz.* marking.

Fifth system of the musical score. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The time signature is 3/4. The tempo is marked 'Presto.' The first staff has a dynamic marking of *pp* and a *pizz.* marking. The second staff has a dynamic marking of *pp* and a *pizz.* marking. The system ends with a repeat sign and a *pizz.* marking.

Sixth system of the musical score. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The time signature is 3/4. The tempo is marked 'Presto.' The first staff has a dynamic marking of *mf* and a *pizz.* marking. The second staff has a dynamic marking of *mf* and a *pizz.* marking. The system ends with a repeat sign and a *pizz.* marking.

a tempo
p grazioso e espress. poco
pizz.
arco
pizz.
a tempo
p
cresc.
pizz.
arco
p espress.
Solo
espress.
5
5
p
poco largamente
mf espress.
cresc.
mf
cresc.
f
poco largamente
cresc.
mf
poco string.
al a tempo
dolce
poco
cresc.

p
più p dim.
p
molto p
pp
sempre dolce
dim.
sempre molto dim.
mp dolce
più p
pp
10
sempre pp e misterioso
sempre pp e misterioso
sempre pp e misterioso
sempre pp e misterioso
sempre ppp
8^{va} basso.....
sul G
perden
morendo
morendo
pp
morendo
pp
morendo
morendo
8.....

H. M. U. B. 101.

H. M. U. B. 101.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It features a complex arrangement of staves, including a grand staff (treble and bass clef) and several single staves. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The notation is characterized by flowing melodic lines, often with slurs and ties, and intricate harmonic textures. Dynamics such as *pp* (pianissimo), *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *dolce* (sweetly) are used to guide the performer's volume and tone. Articulation includes *espress.* (expressive) and *poco rit.* (slightly ritardando). Fingerings are indicated by numbers 1-5, with a specific '8' marking appearing in several places. The piece concludes with a *a tempo* marking and a final flourish.

33

musical score page 33, featuring multiple staves with complex rhythmic patterns, dynamic markings like *dim.*, *p*, *pp*, *sfz*, and *dolciss.*, and articulation marks like *sul A* and *8*.

Musical score for page 32, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various dynamics such as *mf*, *sfz*, *f*, *molto cresc.*, *sfz*, *ff*, *f sempre*, *a tempo*, *ff molto espress.*, *sul G*, and *ff molto espress. a tempo*. The piece concludes with the publisher's mark *H. M. U. B. 101.*

Musical score for page 9, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various dynamics such as *mp*, *mf*, *poco a poco accel.*, *marc.*, *cresc.*, *sempre cresc.*, *f marc.*, *sempre f*, *ten.*, and *sfz*. The piece concludes with the publisher's mark *H. M. U. B. 101.*

H. M. U. B. 401.

H. M. U. B. 401.

30

molto espress.

f sfz

espress.

fz

p

fz

p

fz

cresc.

ff

p

6

pp

pp

pp

p espress

p espress.

6

dim.

pp tranquillo

*un poco marcato
il basso*

p espress. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

H. M. U. B. 101.

molto animato e marcatisissimo

secco

ff sfz secco

ff sfz secco

ff sfz secco

ff sfz secco

molto animato e marcatisissimo

ten. *ten.*

ten. *ten.*

sفز *sفز* *sفز* *sفز*

[illegible]

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of two systems. The first system is a piano introduction, featuring a single melodic line in the bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with a dynamic marking of *meno f* (less forte). The second system is a vocal melody, featuring a single melodic line in the bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with a dynamic marking of *meno f* (less forte) and a crescendo marking of *molto cresc.* (very much crescendo). The score is written on a single staff with a treble clef and a key signature of one flat (B-flat).

Tempo I.

11

dim. *p*

Tempo I.

sfz *f* *p*

poco più animato

sfz mp ten. ten.

sfz mf marc. arco

pizz. *mf*

sfz poco più animato mf marc. tr.

sfz p

12

pizz. *arco* *sfz* *mf* *mp marc.* *cresc.* *f marc.*

mf marc. *mp marc.* *cresc.* *f marc.* *mf*

mp ten. ten. *mf marc.*

mp cresc.

4

molto pp sub. poco espress.

molto pp sub. poco espress.

molto pp sub. pizz.

molto pp

p espress.

sul A

cresc.

cresc.

cresc.

cresc.

arco

cresc.

5

dim. *p dolce*

dim. *p dolce* *arco*

pizz. dolce *arco*

molto p

dim. *p*

dim. *p*

dim. *p*

espress.

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in two systems, each containing five staves. The first system includes staves for the right hand, left hand, and a grand staff (treble and bass clef). The second system also includes staves for the right hand, left hand, and a grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'dolce', 'espress.', 'pp', 'poco', 'molto p ma espress.', 'cresc.', and 'dim.'. There are also repeat signs and first/second endings indicated by '1.' and '2.' with repeat signs. The page is numbered '404' at the bottom center.

[illegible]

First system of music, measures 1-13. The score is in B-flat major (two flats) and 3/4 time. It features a piano (p) and piano-piano (pp) dynamic range. The first two staves are marked *p espress.*. The third staff has a *pp* marking. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

14

Second system of music, measures 14-27. Measures 14-17 are marked *pp*. Measures 18-27 show a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The piano accompaniment continues with the eighth-note pattern.

14

Third system of music, measures 28-31. Measures 28-30 are marked *pp*. Measure 31 is marked *cresc.*. The piano accompaniment features a trill in the right hand.

Fourth system of music, measures 32-45. Measures 32-35 are marked *p*. Measures 36-45 show a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The piano accompaniment features a marcato (*marc.*) marking.

Fifth system of music, measures 46-59. Measures 46-59 are marked *mp ma marcato*. The piano accompaniment features a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic.

First system of music, measures 1-13. The score is in B-flat major (two flats) and 3/4 time. It features a piano (p) and piano-piano (pp) dynamic range. The first two staves are marked *p espress.*. The third staff has a *pp* marking. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

Second system of music, measures 14-27. Measures 14-17 are marked *pp*. Measures 18-27 show a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The piano accompaniment continues with the eighth-note pattern.

Third system of music, measures 28-41. Measures 28-30 are marked *pp*. Measure 31 is marked *cresc.*. The piano accompaniment features a trill in the right hand.

Musical score for page 26, measures 1-14. The score is in 2/4 time and features a piano and a string quartet. The piano part includes a solo section marked "Solo" and "arco". Dynamics range from *pp* to *ff*. The string quartet consists of two violins, two violas, and two cellos. The score includes various musical notations such as slurs, ties, and articulation marks.

Musical score for page 15, measures 15-16. The score is in 2/4 time and features a piano and a string quartet. The piano part includes a solo section marked "Solo" and "arco". Dynamics range from *pp* to *ff*. The string quartet consists of two violins, two violas, and two cellos. The score includes various musical notations such as slurs, ties, and articulation marks.

17

sempre ff

sempre ff

sempre ff

sempre ff

sfz sempre ff e marc.

18

ff

sfz ff

ff

18

sfz

sfz

sfz

sfz

H. M. U. B. 101.

II.

Adagio (Religioso).

p

p

p

p

p

p

Adagio (Religioso).

p

p

p

p

p

p

p

fz

pp dolciss.

p

fz

pp dolciss.

p

fz

pp dolciss.

p

fz

pp dolciss.

mp

The image displays a page from a musical score, likely for a string quartet and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of staves.

- System 1:** Four staves (Violin I, Violin II, Viola, and Cello/Double Bass). All parts are marked *cresc. sempre* (crescendo sempre). The tempo/mood is indicated as *poco string.* (poco stringente).
- System 2:** Continues the four staves. The piano part (Grand Staff) is marked *cresc. sempre*. The tempo/mood remains *poco string.*
- System 3:** The tempo/mood changes to *Largamente e pesante.* (Largamente e pesante). The piano part is marked *ff* (fortissimo). The string parts are marked *ff* and *8va* (ottava).
- System 4:** Continues the *Largamente e pesante* section. The piano part is marked *ff* and *8va*. The string parts are marked *ff* and *8va*.
- System 5:** The tempo/mood changes to *più pesante* (più pesante). The piano part is marked *sfz* (sforzando). The string parts are marked *sfz* and *8va*.

The score features various musical notations, including notes, rests, dynamics, and articulation marks. The overall structure suggests a progression from a lighter, more active texture to a heavier, more sustained and dramatic one.

Musical score for "L'Espresso" by Giuseppe Verdi. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems, each containing five staves. The first system includes vocal staves and piano accompaniment. The second system continues the vocal and piano parts. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *dim.* (diminuendo), *poco a*, *pochettino più*, *mp* (mezzo-piano), *pizz.* (pizzicato), *poco*, *mf* (mezzo-forte), *trillo*, *tranquillo*, *poco cresc.*, *arco*, *p* (piano), and *colla*. The score also features a section marked "19" and "sul A".

a tempo (Tempo I)

p dolce

p dolce

p

pizz.

arco

a tempo (Tempo I)

p

20

poco largamente

poco

f

Solo

cresc.

f

20

poco largamente

poco

f

sfz

string. al a tempo

espress.

mp

pp

p dolce

molto dim.

pp

cresc.

string. al a tempo

p

pp

3

3

3

3

poco pesante poco string.

a tempo (sempre animato)

p

p

p

p

poco pesante poco string.

a tempo (sempre animato)

marc.

sfz

sfz

sfz

sfz

p

cresc.

cresc.

cresc.

cresc.

8...

8...

cresc.

25

marc.

f

marc.

f

marc.

f

marc.

f

sempre f

sempre f

sempre f

sempre f

25

f

sempre f

sempre f

sempre f

sempre f

23

sempre più f

sfz

sempre più f

sfz

8.....

23

sfz

sempre più f

sfz

sfz

sfz

8.....

ff

ff

ff

ff

8.....

poco string.

sfz

sfz

sfz

sfz

sfz

sfz

Più animato.

secco

sfz

sfz

sfz

ff

sul G

ff

secco

sfz

sfz

sfz

ff

24

Più animato.

ff molto marc.

sfz

sfz

sfz

sfz

ff

24

pp

pp

pp

pp

pp

21

pp

pp

pp

pp

21

pp

pp

pp

pp

pp

pp

pp

8.....

pp

pp

20

poco rit.

espress.

cresc.

mf

dim.

pp

3

8

cresc.

3

3

3

22 *a tempo*

p dolce

mp

p dolce

mp

p

mp

p dolce

mp

marc.

poco accelerando

mf

sempre cresc.

mf

sempre cresc.

mf

sempre cresc.

mf

sempre cresc.

poco accelerando

mf

cresc.

cresc.

marc.

f

marc.

f

marc.

marc.

sempre f

sfz

Più animato.

Più animato.

sfz

sfz

sfz

sfz

First system of musical notation. It consists of five staves. The top two staves are vocal parts (Soprano and Alto) with whole and half notes. The third staff is a piano part with a melodic line and a bass line. The bottom two staves are a grand staff (piano and bass) with chords and a bass line. Dynamics include *pp* (pianissimo) and *pp marc.* (pianissimo marcato). A *dim.* (diminuendo) marking is present in the piano part.

Second system of musical notation. It consists of five staves. The top two staves are vocal parts with eighth and sixteenth notes. The third staff is a piano part with a melodic line and a bass line. The bottom two staves are a grand staff (piano and bass) with chords and a bass line. Dynamics include *cresc.* (crescendo), *mp cresc.* (mezzo-piano crescendo), and *mf* (mezzo-forte).

Third system of musical notation. It consists of five staves. The top two staves are vocal parts with eighth and sixteenth notes. The third staff is a piano part with a melodic line and a bass line. The bottom two staves are a grand staff (piano and bass) with chords and a bass line. Dynamics include *f* (forte), *sfz* (sforzando), and *ff* (fortissimo). Trills are indicated in the vocal parts.

L'istesso tempo.

Violin I: *f*, *pizz.*
 Violin II: *pizz.*, *f*
 Viola: *pizz.*, *f*, *mf*
 Piano: *f*, *mf*

L'istesso tempo.

Violin I: *pizz.*, *p*
 Violin II: *pizz.*, *p*
 Viola: *p*
 Piano: *p espress.*

Violin I: *arco*, *pp scherzando*, *pp*
 Violin II: *arco*, *pp scherzando*, *pp*
 Viola: *arco*, *pp*, *pizz.*
 Piano: *arco*, *pp*, *pizz.*, *p*

46

poco stringendo

poco stringendo

molto animato

f *cresc.* *ff* *sfz*

molto animato

f *cresc.* *ff* *sfz*

H. M. U. B. 101.

This image shows a page of a musical score for a string quartet, specifically measures 11 and 12. The score is written for Violin (top two staves), Viola (third staff), Cello (fourth staff), and Double Bass (bottom staff). The key signature is B-flat major (two flats). Measure 11 begins with a repeat sign and a first ending bracket. The Violin part has a first ending with a trill and a second ending with a trill. The Viola part has a first ending with a trill and a second ending with a trill. The Cello and Double Bass parts have a first ending with a trill and a second ending with a trill. Measure 12 begins with a repeat sign and a first ending bracket. The Violin part has a first ending with a trill and a second ending with a trill. The Viola part has a first ending with a trill and a second ending with a trill. The Cello and Double Bass parts have a first ending with a trill and a second ending with a trill. The score includes various musical notations such as notes, rests, trills, and dynamic markings like *pp*, *p*, *mf*, and *marc.*. There are also performance instructions like *pizz.* (pizzicato) and *arco* (arco). The page number 11 is visible at the top right, and the measure number 12 is visible at the bottom left.

H. M. U. B. 101.

H. M. U. B. 101.

80

42

p ma poco marcato
pizz.
p *marcato* *arco* *pp*

p ma poco marcato *pp*

p marcato *pp*

42

pp poco marc.

8va basso.....

Violin I: *f marc.* *p subito* *f sfz*

Violin II: *f marc.* *p subito* *f sfz*

Viola: *f marc.* *p subito* *f*

Cello: *f marc.* *p subito* *f*

Double Bass: *ff* *p poco marc.* *f*

43

poco più pesante *accel.* - - - *poco* - - - *8. a - - - - - poco*

sfx marc. *sfx* *meno f* *cresc. poco a poco*

sfx marc. *sfx* *meno f* *cresc. poco a poco*

marcato il basso

Musical score for the first system of "The Swan" from "The Nutcracker". The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of five staves: two for the Violin I and Violin II parts, one for the Viola part, one for the Cello part, and one for the Piano accompaniment. The tempo is marked "a tempo". The score includes various dynamics such as *p* (piano), *molto p* (very piano), *espress.* (expressive), *arco* (arco), and *cresc.* (crescendo). The first measure of the Violin I part is marked with a forte *f* and a piano *p* dynamic. The first measure of the Piano accompaniment is marked with a forte *f* and a piano *p* dynamic. The score is numbered 18 and 17.

The first system of the musical score for 'The Swan' from 'The Nutcracker' consists of five staves. The top two staves are for the Violin I and Violin II parts, both in treble clef. The third staff is for the Violoncello part in bass clef. The fourth and fifth staves are for the Piano part, with the right hand in treble clef and the left hand in bass clef. The key signature is B-flat major (two flats). The time signature is 3/4. The system begins with a 'pp' (pianissimo) dynamic. The Violin parts feature arpeggiated figures and melodic lines. The Piano part includes arpeggiated chords and a melodic line in the right hand. The system concludes with a measure marked '18'.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of five staves. The top staff is for the Violin I, marked 'arco' and 'pp', with a 'pizz.' (pizzicato) instruction later. The second staff is for the Violin II, also marked 'arco' and 'pp'. The third staff is for the Viola, marked 'pp'. The fourth staff is for the Cello, marked 'pp'. The fifth staff is for the Double Bass, marked 'pp'. The music is in 3/4 time and features a melodic line in the upper staves and a harmonic accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat).

a tempo, ma più animato

arco
pp

arco
pp

pp

pp

a tempo, ma più animato

pp

19

fp pp

fp pp

fp pp

fp pp

19

fp pp

20

fp pp

fp pp

fp pp

fp pp

20

fp pp

cresc. sempre

sfz sempre f

f cresc. sempre

sfz sempre f

f cresc. sempre

sfz sempre f

39

cresc.

sfz mf

40

p

cresc. poco a poco

sempre cresc.

cresc. poco a poco

sempre cresc.

dim.

cresc. poco a poco

dim.

cresc. poco a poco

40

p

poco cresc.

mp

41

ffz p

ffz p

ffz p

ffz p

41

ffz

p ma poco marcato

38 *a tempo*

sfz *mf* *molto espress.*

sfz *mp* *molto espress.*

sfz *mp*

38 *a tempo*

sfz *mf*

sfz

cresc.

cresc.

poco cresc.

poco cresc.

cresc.

cresc.

sempre cresc. *sfz*

sempre cresc. *sfz*

H. M. U. B. 101.

21

fp *pp*

fp *pp*

fp *pp*

fp *pp*

21

fp *pp*

fp *pp*

22

sfz *f* *sfz* *f* *sfz* *f* *sfz* *f*

sfz *f* *sfz* *f* *sfz* *f* *sfz* *f*

sfz *f* *sfz* *f* *sfz* *f* *sfz* *f*

22

sfz *f* *sfz* *f* *sfz* *f* *sfz* *f*

sfz *f* *sfz* *f* *sfz* *f* *sfz* *f*

sfz *f* *sfz* *f* *sfz* *f* *sfz* *f*

8.....

sempre f

23

f *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

f *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

f *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

f *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

8.....

sempre *sfz*

H. M. U. B. 101.

24

24

sempre *f*

25

25

36

36

dim.

mp

36

dim.

pp

sfz

p dolce

dolce

più p

espress.

dolce

dolce

dolce

più p

37

accelerando - poco - a - poco -

pp

cresc.

p subito

37

accelerando - poco - a - poco -

pp poco espress.

cresc.

p subito

8va bassa

sempre dolce.

gracioso
espress.

poco espress.

poco tranquillo
p espress.

poco tranquillo
poco espress.

Tempo I.

Tempo I.

Tempo I.

Tempo I.

Tempo I.

ff *fz ma marc. p* *sfz p ma marc.*

pizz. *arco* *sfz p* *sfz p* *sfz p* *sfz p*

arco *p sfz* *28*

pizz. *arco* *sfz p* *sfz p* *sfz p* *sfz p*

pp sempre dolcissimo *poco espress.* *pp sempre dolcissimo ma poco espress.* *pp sempre dolcissimo ma poco espress.* *sempre pp* *sempre pp* *una corda senza Ped.*

poco scherzando

a tempo
poco a poco sosten.

pp scherzando. pizz.

poco dim. *sempre decresc.* *pp* *pizz.*

poco dim. *sempre decresc.* *pp* *pizz.*

poco dim. *sempre decresc.* *pp* *pizz.*

poco a poco sosten. *a tempo*

pp

First system of music on page 74, measures 29-32.

33

poco espress. arco

pp sempre *poco* *schierzando*

pp sempre *pizz.* *schierzando* *poco*

pp sempre *poco*

33

pp sempre *poco*

29

p sfz cresc. *f*

p sfz *cresc.* *f* *sfz pp ma poco marc.*

p sfz *cresc.* *f* *sfz*

cresc. *f* *sfz*

29

8 *p*

fp *fp* *sfz marc.* *pp*

pp *pp*

8 *pp*

sfz p

30

sfz pp *sfz pp* *f*

f *f*

30

sfz *sfz*

[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on five staves. The first three staves are for a vocal melody and two accompaniment parts (likely piano and cello/bass). The last two staves are for a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the first staff, with lyrics written below it. The piano accompaniment is in the second and third staves, featuring a bass line and a treble line. The piano accompaniment in the last two staves is a separate part, possibly for a different instrument or a different arrangement. The score is written in ink on aged paper.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The second system has two staves: a vocal staff and a piano accompaniment staff. The music is in 2/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *tr* (trill) and *sfz* (sforzando). The number 32 is written above the first staff of the second system, indicating a measure or section number.

32 poco animato

cresc. *ff*

cresc. *ff marcatis.*

molto *ff marcatis.*

molto

8

32 poco animato

cresc. molto *ff marcatis.*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat) and the time signature is 4/4. The music is in common time. The score consists of two systems. The first system has four staves: two for the voice (soprano and alto) and two for the piano (treble and bass). The second system has two staves for the piano. The music is in common time. The score includes a variety of musical notation, including notes, rests, and dynamic markings. The tempo is marked "ff marc.". The score is for a song titled "The Rose Tree".

musical score for "L'Espresso" by Franz Schubert, measures 1-4. The score is in B-flat major, 2/4 time, and features a piano accompaniment with a "marcatissimo" section. The piano part has a bass line with eighth notes and a treble line with chords. The vocal part has a melody line with eighth notes and a bass line with chords. The tempo is marked "Allegretto".

ffp mp marc. mp p pizz. mf marc. p

a tempo non troppo presto

ff p marcato p sfz

30

p cresc. sfz mp marc. molto pizz. sfz

30 mp marcato cresc. molto sfz ff p sfz

30

mp marc. p arco marc. sfz

31 mp marc. sfz

31

31

ff p pp sfz tr

33

f sfz tr

33

f marc. tr

34

34

Measures 28-34. The score features a piano (p) melody in the upper staves and a bass line in the lower staves. Dynamics include *p*, *f*, *mp*, and *decresc.*

Measures 35-41. The score continues with a piano (p) melody and a bass line. Dynamics include *espress.*, *p*, and *dim.*

Measures 42-48. The score features a piano (p) melody and a bass line. Dynamics include *pizz.*, *mp*, *dim.*, and *pp*.

Measures 28-34. The score features a piano (p) melody in the upper staves and a bass line in the lower staves. Dynamics include *fz*, *p*, *ma poco marcato*, *ten.*, and *cresc.*

Measures 35-41. The score continues with a piano (p) melody and a bass line. Dynamics include *f sempre*, *sfcz*, *marc.*, and *f sempre*.

Measures 42-48. The score features a piano (p) melody and a bass line. Dynamics include *poco sostenuto*, *cresc.*, and *poco sostenuto*.

26

First system (measures 26-27): Four staves. Treble and bass staves have melodic lines with accents. Middle staves have accompaniment. Dynamics: *fp* (first four staves), *p* (fifth staff). Measure 27 starts with *fp* and *p*.

Second system (measures 1-2): Treble and bass staves. Treble staff has chords with accents. Bass staff has a melodic line. Dynamics: *fp* (first staff), *p* (second staff).

Third system (measures 27-28): Four staves. Treble and bass staves have melodic lines. Middle staves have accompaniment. Dynamics: *cresc.* (first four staves), *ff* (fifth staff). Measure 28 starts with *ff* and *pespress.*.

Fourth system (measures 3-4): Treble and bass staves. Treble staff has chords with accents. Bass staff has a melodic line. Dynamics: *cresc.* (first staff), *ff* (second staff).

Fifth system (measures 28-29): Four staves. Treble and bass staves have melodic lines. Middle staves have accompaniment. Dynamics: *ff* (first four staves), *p* (fifth staff). Measure 29 starts with *ff* and *p*.

Sixth system (measures 5-6): Treble and bass staves. Treble staff has chords with accents. Bass staff has a melodic line. Dynamics: *ff* (first staff), *p* (second staff).

Seventh system (measures 29-30): Four staves. Treble and bass staves have melodic lines. Middle staves have accompaniment. Dynamics: *pp* (first four staves), *cresc.* (fifth staff). Measure 30 starts with *pp* and *cresc.*.

Eighth system (measures 7-8): Treble and bass staves. Treble staff has chords with accents. Bass staff has a melodic line. Dynamics: *marc.* (first staff), *cresc.* (second staff).

Ninth system (measures 30-31): Four staves. Treble and bass staves have melodic lines. Middle staves have accompaniment. Dynamics: *mf* (first four staves), *f* (fifth staff). Measure 31 starts with *mf* and *f*.

Tenth system (measures 9-10): Treble and bass staves. Treble staff has chords with accents. Bass staff has a melodic line. Dynamics: *mp cresc.* (first staff), *mf* (second staff).

Eleventh system (measures 31-32): Four staves. Treble and bass staves have melodic lines. Middle staves have accompaniment. Dynamics: *sfz* (first four staves), *ff* (fifth staff). Measure 32 starts with *sfz* and *ff*.

Twelfth system (measures 11-12): Treble and bass staves. Treble staff has chords with accents. Bass staff has a melodic line. Dynamics: *sfz* (first staff), *ff* (second staff).

IV. Finale.

Allegro con fuoco.

First system of the finale, measures 1-4. The tempo is 'Allegro con fuoco.' The music is written for four staves (two vocal, two piano). Dynamics include *sfz* and *f*.

Allegro con fuoco.

Second system of the finale, measures 5-8. The tempo is 'Allegro con fuoco.' The music is written for four staves. Dynamics include *f* and *sfz*.

Third system of the finale, measures 9-16. The tempo changes from *rit* to *a tempo*. The music is written for four staves. Dynamics include *f*, *ffz*, and *pp*.

un poco più animato

First system of page 69, measures 17-20. The tempo is 'un poco più animato'. The music is written for four staves. Dynamics include *f*, *sfz*, and *meno f*.

un poco più animato

Second system of page 69, measures 21-24. The tempo is 'un poco più animato'. The music is written for four staves. Dynamics include *f* and *sfz*.

Third system of page 69, measures 25-28. The tempo is 'un poco più animato'. The music is written for four staves. Dynamics include *f*, *sfz*, and *cresc.*

Fourth system of page 69, measures 29-32. The tempo is 'un poco più animato'. The music is written for four staves. Dynamics include *ff* and *f sfz marcatissimo*.

Fifth system of page 69, measures 33-36. The tempo is 'un poco più animato'. The music is written for four staves. Dynamics include *ff sfz*.

23

pp poco scherzando

pp dolce, ma espress.

23

ten.

molto p espress.

poco a poco stringendo

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco stringendo

poco

poco a poco cresc.

pp

1

pp pizz.

marc.

1

pp

8va basso.....

poco cresc.

pizz.

cresc.

arco

poco cresc.

cresc.

pizz. marc.

cresc.

poco cresc.

cresc.

8.....

58

mf *cresc.* *ff* *sf*

mf *cresc.* *ff* *sf*

arco *mf* *ff* *sf*

cresc. *ff*

8^{va} basso.....

a tempo

ff pesante

ff pesante

ff pesante *ff*

pesante *a tempo*

ff

3

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

3

marc.

67

dim. poco

dim. poco

pizz. *dim. poco*

dim. poco

pizz. *dim. poco*

sfz *sfz* *dim.*

marcato

22

mp

mf marcato *arco*

mf marcato *arco*

mp *mp marcato*

22

mp *mp* *p*

largamente *a tempo, ma un poco più tranquillo*

pp dolce, ma poco espress.

cresc. *fz* *pp*

a tempo, ma un poco più tranquillo

largamente *pp*

H. M. U. B. 101.

H. M. U. B. 101.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire given the notation style and dynamic markings. It consists of five systems of staves. The first system has four staves, with the first three marked *sfz meno f* and the fourth *f p*. The second system has two staves, with the first marked *sfz meno f* and the second *f p marc.*. The third system has four staves, with various dynamics including *p*, *sfz*, *sfz p*, *f*, and *mf marc.*. The fourth system has four staves, with dynamics including *sfz*, *mf*, *f*, and *sfp*. The fifth system has four staves, with dynamics including *marc.*, *f*, *mf*, *sfz*, *f*, *sfp*, and *sf*. The notation includes many beamed sixteenth and thirty-second notes, indicating a fast tempo. There are also some rests and longer note values. The key signature has one flat (B-flat). The page number '60' is in the top left corner.

65

poco a poco cresc.

poco a poco cresc.

p

poco a poco cresc.

p

poco a poco cresc.

mp

poco a poco cresc.

17

ff

p

ff

p

ff

p

ff

p

17.

ff

p ma poco marcato

18

p ma poco marcato

p ma poco marcato

p ma poco marcato

p ma poco marcato

pp

pp

pp

pp

8...

molto p

pp poco marcato

H. M. U. B. 101.

H. M. U. B. 101.

62

rit. a tempo 9

espress. dolce espress.

sfp dolce sfp dolce sfp dolce

rit. a tempo 9

sfz sfz

10 poco

dolce p espress.

p dolce dim. pp p sfz

p dolce dim. pp p sfz

p dolce dim. pp p sfz

10

dim. pp p espress. sfz

dolce espress. dolce

dolce dolce

dolce

63

11

pp cresc. cresc. cresc.

pp poco espress. pp 3 3 3 3 3 3

12

p subito cresc. sfz mf molto espress.

p subito cresc. sfz mf molto espress.

p subito cresc. sfz mp

12

p subito cresc. sfz mf molto espress.

13

p subito cresc. sfz mf molto espress.

3 3 3 3 3 3

poco cresc. poco cresc. cresc.

3 3 3 3 3 3

marc.

H. M. U. B. 101.

mp *più dolce* *espress.*

37 *pp* *acceler. poco a poco* *cresc.* *p sub.*

38 *a tempo* *fz* *mf* *molto espress.* *cresc.* *sempre cresc.*

39 *sfz* *f* *cresc. sempre* *rsfz sempre f*

40 *p* *cresc. poco a poco*

41 *ffz* *p* *p ma poco marc.*

42 *f marc.* *p sub.* *f sfz*

43 *sfz* *rsfz* *poco più meno f pesante acceler. poco a poco* *ff*

44 *sfz* *ff marc.* *ff*

45 *sfz* *ff*

espress. *schierzando* *poco stringendo*

f molto animato *cresc.* *ff* *sfz* *sfz*

Housle I.

Klavírní kvintet.

I.

Josef Suk, op. 8.
(1893/1915)

Allegro energico.

f

f sempre

cresc. *sfz* *ten.* *II. p* *espr.* *pespress.*

ten. *dimin.* *pp* *pp*

pp *pp*

cresc. *f* *ff* *restez*

cresc. *ff*

ff

Viola *p*

Viola *pp*

a tempo

rit. *molto dim.* *p grazioso e espress. poco*

più *sul A*

Viola *poco largamente* *poco string.* *dolce al a tempo*

mf espress. *pp* *dim.* *pp* *poco rit.* *espress.* *mf* *dim.* *p dolce*

mp *poco a poco accel.* *mf* *cresc.* *sempre*

Più animato. *cresc.* *f* *sempre f*

sempre più f *Molto animato e*

ff marcatisissimo. *secco* *più animato* *poco string.*

ff sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *1*

Tempo I. *11*

f *p*

mp marc. *p* *cresc.*

31 *ff poco a poco animando*

32 *poco sost.*

a tempo *pp scherzando*

33 *poco cresc.* *trm* *trm*

34 *poco espress.* *pp sempre dolcissimo* *poco scherz.*

35 *sempre dolci.* *pp*

poco tranquillo *P espress.*

36 *dim.*

II. 24 *f sfz* *sfz*

25 *cresc.* *ff*

26 *fp*

27 *cresc.* *ff*

ten. *p espress.* *ff* *p*

28 *fz* *p ma poco marc.* *cresc.*

29 *f* *sfz* *sfz*

a tempo non troppo presto *cresc.* *poco sosten.*

30 *ffp* *mp* *p*

cresc. *sfz*

poco più animato *pizz.* *arco* 12 *marc.* *cresc.* *marc.*

sfz *mp* *sfz* *mf* *mp* *f*

13 *ff*

14 *II. 4* *pp* *cresc.*

15 *p* *cresc.* *ff*

ff marcato

16 *marc.*

17 *sempre ff*

18 *ff*

8 *1* *4* *1* *4* *1* *4* *1* *4*

Viola 3 *dim.* *mp* *pochettino più tranquillo* 19 *sul A* *poco cresc.* *dim.*

a tempo (Tempo I.) *p dolce* *restez* 20

poco largam. *poco string. al a tempo*

f *mp* *espress.* *pp*

pp *pp* *pp*

poco rit. *22 a tempo*

espress. *mf* *dim.* *dolce* *mp*

poco acceler.

mf *sempre cresc.*

Più animato.

f *sempre più f*

sfz *ff*

Più animato. secco

poco stringendo *24 sul G*

a tempo (sempre animato) *sfz* *sfz* *sfz* *ff*

poco string. *p* *cresc.*

25 *f marc.*

sempre f *cresc. sempre* *poco string.*

Largamente e pesante.

ff *più pesante* *sfz* *sfz* *sfz*

16 *p* *cresc. poco a poco*

17 *ffz* *p* *p ma poco marc.*

18 *f marc.* *19 p subito f sfz*

20 *rsfz poco più pesante acceler. poco a poco meno f cresc.*

a tempo

rsfz ff

21 *ff* *dim. poco*

22 *largamente a tempo, ma un II. poco più tranquillo*

mp *8* *9* *10* *11*

23 *pp poco scherzando*

ten. 4

poco stringendo *un poco più animato*

poco a poco cresc. *fz* *6*

7 *ff* *meno f*

8 *ff* *sfz appassionato* *sfz*

9 *rit. II.* *sfz* *espress.* *dolce*

10 *espress.* *dolce*

11 *p espress.* *dolce* *espress.*

12 *p sub.* *fz* *mf*

13 *molto espress.* *cresc.*

14 *cresc.*

15 *cresc. sempre* *sfz* *sempre f*

II.

Adagio. (Religioso.)

16 *p* *p* *p* *fz*

17 *pp dolciss.* *p* *p*

18 *sfz* *mf* *f* *ff* *espress.* *pp*

19 *p*

20 *p* *dolce* *restez*

21 *pp* *molto p ma espress.* *mp cresc. molto*

22 *molto* *pp sub.* *poco espress.* *cresc.*

23 *f* *dim.* *p* *dolce*

24 *f sfz molto espress.* *pp*

p espress. cresc. f mp sub. cresc. poco
Appassionato.
a poco acceler. cresc. sempre ff fz mf sfz f molto cresc.
a tempo ff molto espress. dim. p dim.
dolciss. poco espress. pp poco cresc. dim. cresc. espress. dim. pp
con sord. pp dolce p sempre pp e misterioso sul G morendo

IV. Finale.

Allegro con fuoco.

f sfz rit. ff
12 II. 13 14 15 16 1 pp poco cresc.
cresc. mf cresc.
a tempo ff ff pesante
sul G ff
sul G ff
meno f p sfz p sfz meno f
p sfz p restez p sfz f mf

Musical score for Housle I, measures 29-35. The score is written for a single staff in G major (one sharp) and 4/4 time. It features various dynamics including *psfz cresc.*, *f*, *fp*, *marc.*, *sfz*, *pp*, *sfz pp*, *cresc.*, *ff*, *p*, and *ffz*. Measure numbers 29, 30, 31, 32, 33, 34, and 35 are indicated. A Viola part is introduced in measure 35.

III. Scherzo.

Presto.

Musical score for III. Scherzo, measures 1-18. The score is written for a single staff in G major (one sharp) and 4/4 time. It features various dynamics including *f*, *p*, *psfz cresc.*, *f*, *fp*, *marc.*, *sfz*, *pp*, *sfz pp*, *cresc.*, *ff*, *marc.*, *ffz*, *p*, *f*, *mp spiccato*, and *p*. Measure numbers 1 through 18 are indicated. The score includes articulation marks such as *pizz.* and *arco*.

Housle I.

II. 19 20 21 8 *ff* *sfz*

Listesso tempo. *pizz.*

ff *ff* *f*

6 Viola *pizz.* *arco* *pp scherzando* *pp*

10 5 Viola *pizz.* *arco* *pp*

12 *pp* *pp* *p*

arco *mf marc.* *cresc.* *sfz* *p*

14 *cresc.* *marc.* *ff* *p* *cresc.* *ff* *f*

ten. *ten.* 15 *sfz* *dim.*

16 *poco rit.* *a tempo* *pizz.* *p*

17 *arco* *pizz.* *pp* *p*

18 *arco* *pizz.* *rit.* *pp* *pp*

Housle I.

a tempo, ma più animato *arco* *pp* 19 *fp* *pp*

20 *fp* *pp*

21 *fp* *pp*

22 *sfz* *f* *sfz* *f*

23 *sfz* *f* *sfz* *f* *sfz* *f*

24 *ff* *f*

25 *ffz* *ff* *ff* *Tempo I.* 3

26 *mf* *cresc.* *ff*

27 *f* *ff*

28 *pizz.* *arco* *p* 2

H. M. U. B. 101 b.

I.

Allegro energico.

H. M. U. B. 101b.

Housle II.

poco largamente poco string. al a tempo

poco largamente poco string. al a tempo

1 6

mf *mp* *pp* *pp*

7

pp *pp*

8

pp *mf* *dim. p* *dolce*

poco a poco acceler.

mp *mf* *sempre cresc.*

1

f marc. *sempre f*

sempre più f *sfz*

9

sfz *molto* 1

animato e marcatiss. secco 1

ff sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

poco string. *più animato* 10 6 1

poco string. 2

Tempo I. 1

I. f 1 2 3 4 5

poco più animato *ten.* *ten.*

sfz *mf marc.* 1

marc. 12 *marc.* 1

f *mp* *sfz* *cresc.*

f marc. *sfz*

poco sost. *a tempo* pizz.

poco sost. a tempo pizz.

pp

33 *arco*

pp sempre poco

34

pp sempre dolcissimo ma poco espress.

35

grazioso

poco tranquillo espress.

p

36

dim.

dolce

37

p *sfz* *acceler.* *poco* *a* *poco* *p sub.* *cresc.*

38 *a tempo*

mf molto espr. *cresc.* *sempre cresc.*

39

sfz *f* *cresc. sempre*

sempre f

40

sfz *p* *cresc. poco a poco*

41

sempre cresc. *ff* *p*

24 *f sfz* *f*

25 *cresc.* *ff*

26 *fp*

27 *ten.* *ff* *p espr.* *ff* *p*

28 *fz* *p* *cresc.*

29 *marc.* *sempre f* *sfz* *sfz*

a tempo non troppo presto

30 *mp* *marc.* *p* *cresc.*

31 *sfz* *mp* *mp marc.* *p*

32 *poco a poco animando* *cresc.* *ff marcatisimo* *ff*

2 *ff* 1 *ff* 1 *ff* *poco dim.* *sempre decresc.*

13 *ten.* *ff* *ten.* *ff*

1 *espress.* *p*

14 *pp* *cresc.* *p* *cresc.*

15 *ff*

16 *marc.* *marc.*

17 *cresc.* *sempre ff*

mf

18 *sfz* *ff*

pochettino più tranq. 4 1. *mp* 5 6 7 *mp dim.*

a tempo (Tempo I) *p dolce*

20 *poco largamente* *poco* *f*

string. al a tempo

p dolce
 21
pp
pp
cresc.
 22
mf < > *dim. p dolce* < > *mp* < > *mf*
poco a poco acceler.
 1
sempre cresc.
f marc.
 Più animato.
 23
sempre più f
sfz *sfz* *ff* *poco*
 Più animato.
 1 *secco*
 24 *sul G* *poco string.*
sfz *sfz* *sfz* *ff*
a tempo sempre animato
p *cresc.*
 25
f marc. *sempre f* *cresc. sempre*
poco string.
Largamente e pesante.
ff
più pesante
sfz *sfz* *sfz*

16
p
poco a poco cresc.
 17
sempre *ff* *p*
 18
p *ma poco marc.* *pp*
 19
f marc. *p sub.* *sfz*
 20
poco più pesante *acceler. poco a poco*
sfz *meno f cresc. poco a poco*
a tempo
sfz *ff*
 21
ff *dim. poco*
 22
mf marc. *6*
largamente a tempo, ma un poco più tranquillo
 4 2 *Klav. pp*
pp dolce, ma poco espress.
 23
 5 6 7
molto p espress.
poco stringendo
poco a poco cresc. *un poco più animato*

f *mf marc.* *sfz* *f* *mf*

ff *meno f*

sfz *ff* *sfz appassionato*

sfz *mf* *espress.*

rit. *a tempo* *dolce* *sfz p*

dolce *dim.* *10* *1* *p* *sfz p*

dolce

11 *pp* *cresc.* *12* *p sub.*

cresc. *sf* *mf molto espress.*

cresc. *14* *sempre cresc.* *f*

15 *cresc. sempre* *sfz sempre f*

II.

Adagio. (Religioso.)

p *p* *p* *fz* *pp dolciss.*

p *p* *3* *1* *2* *1* *3* *4* *mf*

f *ff* *espress.* *pp*

2 *pizz.* *p*

3 *arco* *espress.* *dim.*

4 *molto p ma espress.* *mp* *cresc.* *molto pp sub.* *poco espress.* *cresc.*

6 *6* *6* *6* *6* *p*

5 *6* *6* *espress.* *f*

6 *3* *p* *espress.* *f* *mp sub.* *cresc.* *poco a*

cresc sempre *poco acceler.* *ff* *fz* *f*

mf *sfz* *f più cresc.* *sfz* *f molto cresc.* *sfz* *f*

a tempo *sul G* *3* *8* *p* *dim.*

ff *molto espress.* *dim.*

8 *p* *dim.*

poco espress. **9** *perd. con sord.*

pp *poco* *dolciss.* *molto p ma espr.*

mf *dim.* *pp*

pp dolce *più p dim.*

10 *sempre pp e misterioso* *morendo* *pp*

III. Scherzo.

Presto.

f *< fz* *p*

sfp

p *cresc.*

f *pp ma poco marc.*

pp

IV. Finale.

Allegro con fuoco.

1 *s fz* **2** *s fz* *f* *rit.* *ffz*

a tempo **6** *Viola* *pp*

1 *pizz.* *marc.* *pizz.* *poco cresc.* *arco* *cresc.*

mf *cresc.*

2 *ff* *a tempo* *ff pesante* *ff*

3 *ff* *sul G* *trm*

trm *ff* *trm*

trm *meno f*

5 *p* *s fz* *p* *s fz meno f*

6 *p* *s fz* *p* *s fz*

Housle II.

Violin I and Cello score, measures 29-35. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings such as *p sfz*, *cresc.*, *f*, *sfz*, *pp ma poco marc.*, *pp*, *f*, *cresc.*, *ff*, *marc.*, *ff*, *pp*, *f*, *mf*, *ff*, *sfz*, and *tr*. Measure numbers 29, 30, 31, 32, 33, 34, and 35 are indicated. The Cello part begins in measure 34 with the marking *Cello pp*. The score concludes with a double bar line in measure 35.

Housle II.

3
f
1
cresc.

4
ff
marc.

5
ff
pp

6
f
19

7
1. p
2. p
p
11
Cello 12
pp

13
cresc.
14
mp
15
mf
16
mf
17
f
18
ff

L'istesso tempo.
pizz.
f
pizz.
1
6
Viola.
7
8
9
pizz.
p

arco
pp scherzando
10
pp
5

Viola. 11 pizz. arco *p* *pp* *pp*

12 arco *mf marc.* *cresc.*

13 *sffz* *p* *cresc.* *marc.* *ff* 14 *p*

15 *ff* *f* *ten.* *ten.* *sffz*

16 *a tempo* pizz. *dim.* *p* *mf* *dim.* 17 *poco rit.*

18 arco *pp* pizz. *pp*

19 arco *pp* pizz. *rit.* *pp*

a tempo, ma più animato

20 *fp* *pp*

21 *fp* *pp*

22 *fz* *f* *fz* *f*

23 *sffz* *f* *sffz* *f* *sffz* *f*

24 *ff* *f*

25 *ffz* *ff*

Tempo I. *sffz marc.* *p* *cresc.*

26 *mf* *cresc.* *ff*

27 *f*

28 *ff* *fp*

sffz *p*

42 *p ma poco marc.* *pp* *sfz marc.*

43 *p subito* *f* *sfz marc.*

poco più pesante accel. poco a poco *a tempo*
sfz *sfz* *sfz meno f poco a poco cresc.* *ff marc.*

44

45 *ff*

46 *poco string.*

molto animato *f* *cresc.* *sfz* *sfz*

Viola.

Klavírní kvintet.

I.

Josef Suk, op. 8.
(1893/1915)

Allegro energico.

f *f sempre*

cresc. *sfz* *p espress.*

Solo *dim.* *pp* *mf*

Solo *pp* *mf* *pp*

pp

cresc. *f* *ff* *f*

cresc. *ff*

1 *4 Solo* *espress.*

più p *cresc.*

f *rit.* *a tempo* *molto dim.* *pp* *pp grazioso e espress. poco*

Viola.

Musical score for "L'Espresso" by Giuseppe Verdi, Op. 10, No. 5. The score is in 2/4 time and B-flat major. It consists of 12 measures. The tempo is marked "Tempo I". The score includes various dynamics (p, pp, mf, f, ff, sfz, cresc., dim.), articulations (accents, slurs), and performance instructions (poco largamente, poco string., al a tempo, poco a poco accel., Più animato, Molto animato e marcatiss., arco poco più animato, pizz.). The score is written for a single melodic line, likely for a violin or flute.

34 *pp* *sempre dolcissimo ma poco espress.*

35 *pp* *pp sempre*

36 *espress.* *dim.* *p* *sfz*

37 *accel. poco a poco* *dolce* *pp*

38 *a tempo* *sfz mp*

39 *f cresc. sempre* *sfz sempre f*

40 *dim.* *p* *cresc. poco a poco*

41 *ff* *p*

27 *p* *cresc.* *ff*
 28 *p espr.* *ff* *p*
 29 *marc.* *f sempre sfz* *sfz*
 30 *p* *marc.*
 31 *sfz mp marc.* *marc.*
 32 *poco a poco animato* *ff marcato*
 1 *ff marc.* 2 *ff* 1 *ff*
poco dim. *sempre decresc.* *poco sost. a tempo* *pizz.*
 33 *schierzando* *arco* *pp sempre poco*
piu

13 *f* *cresc.* *ff* *trm*
 14 *marcatissimo* *ff* *p espress.* 2
 15 *pp* *cresc.* *ff marc.* *trm* *trm* *trm*
 16 *marc.* 1
 17 *sempre ff* *mf*
 18 *sfz ff* *dim.* *pochettino più tranquillo* 19 *mp dim.*
a tempo (Tempo I) *p*

20 Solo *poco largamente*
cresc. f
poco string. al
à tempo molto dim. pp
 21 *pp*
 22 *cresc. mf dim. p mp*
poco a poco accel.
mf sempre cresc.
 Più animato.
f marc. più f sfz
 23 *sempre più f sfz ff*
poco string.
 Più animato.
sfz secco sfz ff
poco pesante poco string. a tempo (sempre animato)
 24 *p*
 25 *marc. f cresc.*
poco string.
sempre f cresc. sempre
 Largamente e pesante.
ff più pesante sfz sfz

17 *ffz p*
p ma poco marc.
 18 *pp f marc.*
 19 *p subito f*
 20 *poco più pesante accel. a tempo*
sfz sfz sfz meno f cresc. poco a poco sfz
 21 *ff*
 22 *pizz. dim. poco mp*
arco largamente a tempo, ma un poco tranquillo
mf marc. 4 4 11 Viol. I. 23 pp dolce,
ma espress. poco a poco string. un poco più animato
poco cresc. fz sfz marc.
 24 *meno f*
 25 *cresc. ff*
 26 *fp*

f *mf* *sfz* *f* *ff* *meno f*

appassionato

ff *sfz*

rit. *a tempo*

p *cresc.* *sfz* *dolce*

dim. *pp* *sfz* *p*

dolce *pp*

cresc. *p subito* *cresc.* *sfz mp*

poco cresc.

f cresc. sempre

sfz *sempre f* *dim.*

p *poco a poco cresc.*

II.

Adagio religioso.

p *p* *p* *f* *pp dolce*

espress.

ff *dim.* *p* *pp* *p*

dolce

p *espress.* *poco* *pp*

molto p ma espress. *cresc. molto* *pp subito* *poco espress.* *cresc.*

pizz. *arco*

f *dim.* *p* *f*

cresc. sempre *ff* *f* *molto cresc.*

a tempo

sfz *mf* *sfz* *f*

ff molto espress.

dim. *p* *dim.*

pp *molto p, ma espress.* *con sord.* *pp*

molto p ma espress. *mf* *cresc.*

dim. *pp* *dolce*

p *pp* *dolce* *sempre pp e misterioso* *morendo* *pp*

III. Scherzo.

f *<sfz* *p*

sfz

1 *p* *sfz* *cresc.*

f *fpp* *pp*

3 *f*

IV. Finale.

Allegro con fuoco. *f sfz* *sfz* *f* *ff* *rit.*

a tempo *pp*

1 *1* *ff* *ff pesante*

a tempo *ff*

3 *ff* *trm* *trm* *3* *3*

ff *trm* *trm* *4* *meno f*

fp *sfz*

5 *sfz* *meno f*

6 *1* *f p* *sfz p* *sfz*

29 *p sfz* *cresc.* *f* *fpp*

30 *pp*

31 *f* *f* *cresc.* *ff*

32 *sfz*

33 *ff* *pp*

34 *f* *f* *f*

35 Solo *espress.*

p

pp *mp cresc.* *mf*

f *ffz* *sfz* *ff* *ff*

cresc. *ff*

4

5 *sfz* *pp*

6 *f* *f* *V. I.* *3*

f *p spiccato*

3 Solo *espress.*

7 *p*

pp

8 *mp cresc.* *mf* *f* *ff*

sfz *ff* *ff*

Listesso tempo.

1 3

pizz. *f* *mf* *p* *pizz.* *p* *arco* *pp* *pizz.* *p* *cresc.* *arco* *mf* *cresc.* *ffz* *1* *p* *cresc.* *marc.* *ff* *1* *p* *cresc.* *ten.* *ff* *f* *ten.* *dim.* *poco rit.* *(enh.)* *16 a tempo* *p* *espress.* *17* *cresc.* *p* *18* *rit.* *pp* *a tempo, ma più animato* *pp*

19 *fp* *pp* *fp* *pp* *20* *fp* *pp* *21* *fp* *pp* *22* *fz* *f* *fz* *2* *23* *f* *fz* *2* *24* *f* *f* *25* *ffz* *1* *ff* *Tempo I.* *1* *2* *psfz* *26* *mf* *cresc.* *ff* *27* *ff* *fp* *ffz* *28*

37

p *sfz* *accelerando poco a poco* *dolce* *pp*

cresc. *p sub.*

38 *a tempo* *sfz mp*

poco cresc.

39 *f cresc. sempre*

40 *sfz sempre f* *dim. p poco a poco cresc.*

41 *ffz p*

42 *p marc.* *marc.* *f*

43 *p sub.* *f* *sfz marc.* *sfz* *rsfz* *sfz meno f cresc. poco a poco*

a tempo *ff marc.* *ff marc.*

44

45

46 *poco stringendo* *molto animato* *f* *cresc.* *sfz* *sfz*

Violoncello. Klavírní kvintet.

Allegro energico.

I.

Josef Suk, op. 8.
(1893/1915)

1 *f*

cresc. *sfz* *p espress.*

mf *p* *pp* *pizz.*

pp *arco* *f* *ff*

8 *3* *ff* *sfz*

4 *pizz.* *p* *pp*

arco *dim.* *rit.* *a tempo* *pizz.* *fz* *p*

Violoncello.

arco pizz. arco Solo. 5 2

cresc. poco largamente poco string. al a tempo cresc. molto dim. pp

pp pp pp

pp mf dim. p dolce

mp mf cresc. sempre cresc.

1 marc. f sempre f

sfz sempre più f

9 sfz ff poco string.

Molto animato e marcatissimo. più animato 10 5 3

1 ff sfz secco 1 sfz sfz sfz sfz sfz sfz poco string.

Tempo I. 11

f 4 5 p 6 7 p

poco più animato pizz. marc. ten. ten. 12 1

sfz sfz f mf marc. mf

Violoncello.

32 ff poco a poco animando

1 ff

1 ff poco dim. sempre decresc.

poco sosten. a tempo pizz. pp

33 pp sempre poco

34 più sempre pp

arco 35

poco tranquillo 36 1

p dim.

24 *V.I. sfz* *ff* *sfz marc. tuss. sfz* *cresc.*

25 *ff*

26 *fp* *cresc.*

27 *ff* *p* *espr.* *ff* *p*

28 *fz* *p* *cresc.*

29 *f sempre* *f*

a tempo non troppo presto *pizz.* *arco* 30 *mf marc.* *p* *cresc.* *sfz* *mf marc.* *p*

31 *molto*

f *cresc.* *ff*

13 *ff marc. tuss.* *pp*

14 *cresc.* *f marc.* *cresc.* *ff marc.*

15 *trm* *trm* *trm*

16 *marc.* *sempre ff*

17 *sempre ff*

18 *ff*

dim. *pizz.* *pochettino più tranquillo* 19 *marc.* *mp dim.*

a tempo (Tempo I) *pizz.* *arco* 20 *dolce*

Violoncello.

poco largam. *poco string.* *al a tempo*

f *pp* *pp*

pp *pp* *pp*

mf poco rit. *dim. p*

mp *poco a poco* *mf acceler.* *sempre cresc.*

Più animato. *marc.* *f* *più f*

sfz *23 sempre più f*

sfz *poco*

Più animato. *secco* *24* *sfz sfz sfz ff*

string. *1* *a tempo* *2*

poco pesante *poco string.* *p (sempre animato)* *cresc.*

25 *f marc.* *sempre f* *cresc.*

Largamente e pesante. *sempre* *poco string.* *ff*

più pesante *sfz* *sf*

Violoncello.

16 *poco a poco cresc.* *dim. p*

17 *ffz p*

18 *p ma poco marc.* *pp* *f marc.*

19 *p subito* *f* *sfz*

20 *poco più pesante* *sfz* *sfz meno f acceler. cresc. poco a poco* *a tempo* *sfz* *rsfz*

21 *ff* *sfz* *sfz* *pizz.* *dim. poco*

22 *3* *arco marc.* *mp* *mp*

23 *tranquillo* *pp* *largamente* *a tempo, ma un poco più* *cresc.* *fz*

poco stringendo *un poco più animato* *fz* *7*

poco a poco cresc.

appassionato

sfz *sfz* *mf* *espress.*

rit. *a tempo* *cresc.* *sfp* *dolce* *pp* *dim.* *pp* *dolce*

p *sfzp* *pp* *cresc.* *p subito* *mp* *poco cresc.* *f cresc. sempre* *sfz* *sempre f*

9 10 11 12 13 14 15

II.

Adagio (Religioso).

p *p* *p* *fz* *pp dolciss.* *p* *p* *pizz.* *p* *fz* *mf* *f* *ff* *p*

Solo. *espress.* *2 pizz.* *p* *p* *arco* *p* *poco cresc.* *pp* *pizz.* *dim.* *p* *arco* *molto p* *cresc.* *fz*

poco espress. *molto p* *pp* *dim.* *p* *molto p*

3 4 5

6 *p espress.* *p* *cresc.*

7 *mp sub.* *cresc.* *cresc.*

sempre *ff fz* *appassionato*

f *mf* *sfz* *fz* *sfz* *f molto cresc. rsfz*

f *ff molto espress.* *dim.*

8 *p* *dim.* *molto p ma espress.* *poco* *pp* *con sord.* *molto p ma espr.*

9 *arco* *3* *dim.* *cresc.* *dim.* *pp* *pizz.* *sord.* *1*

10 *pp* *dim.* *pp* *sempre pp e*

misterioso *morendo*

III. Scherzo.

[illegible][illegible]

Violoncello score for measures 31-35. The music is in bass clef with a key signature of one flat. Measure 31 starts with a forte (*f*) dynamic and a crescendo (*cresc.*). Measure 32 features a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 33 includes a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 34 has a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 35 is marked with a piano (*p*) dynamic and includes a Viola section starting at measure 5.

IV. Finale.

Allegro con fuoco.

Violoncello score for measures 1-2 of the finale. The music is in bass clef with a key signature of one flat. Measure 1 starts with a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 2 features a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. The tempo is marked *a tempo*.

Violoncello score for measures 1-7 of the finale. The music is in bass clef with a key signature of one flat. Measure 1 starts with a piano (*p*) dynamic and a sforzando (*sfz*) accent. Measure 2 features a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 3 includes a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 4 has a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 5 is marked with a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 6 features a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 7 includes a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. The tempo is marked *Listesso tempo.*

Violoncello.

Violoncello score for measures 8-20. The music is in 2/4 time and E-flat major. Measure 8 starts with a mezzo-forte (mf) dynamic. Measure 9 has a piano (p) dynamic. Measure 10 has a pianissimo (pp) dynamic. Measure 11 has a piano (p) dynamic. Measure 12 has a mezzo-forte (mf) dynamic. Measure 13 has a fortissimo (ff) dynamic. Measure 14 has a piano (p) dynamic. Measure 15 has a fortissimo (ff) dynamic. Measure 16 has a piano (p) dynamic. Measure 17 has a pianissimo (pp) dynamic. Measure 18 has a piano (p) dynamic. Measure 19 has a fortissimo (fp) dynamic. Measure 20 has a piano (pp) dynamic.

Measure 8: *mf*
 Measure 9: *p*
 Measure 10: *pp*
 Measure 11: *p*
 Measure 12: *mf*
 Measure 13: *ff*
 Measure 14: *p*
 Measure 15: *ff*
 Measure 16: *p*
 Measure 17: *pp*
 Measure 18: *p*
 Measure 19: *fp*
 Measure 20: *pp*

Violoncello.

Violoncello score for measures 21-30. The music is in 2/4 time and E-flat major. Measure 21 has a fortissimo (fp) dynamic. Measure 22 has a fortissimo (f) dynamic. Measure 23 has a fortissimo (f) dynamic. Measure 24 has a fortissimo (f) dynamic. Measure 25 has a fortissimo (ff) dynamic. Measure 26 has a mezzo-forte (mf) dynamic. Measure 27 has a fortissimo (ff) dynamic. Measure 28 has a piano (p) dynamic. Measure 29 has a fortissimo (f) dynamic. Measure 30 has a fortissimo (f) dynamic.

Measure 21: *fp*
 Measure 22: *f*
 Measure 23: *f*
 Measure 24: *f*
 Measure 25: *ff*
 Measure 26: *mf*
 Measure 27: *ff*
 Measure 28: *p*
 Measure 29: *f*
 Measure 30: *f*

Josef Suk (1874-1935) was a Czech violinist and composer who entered the Prague Conservatory at the age of eleven and after graduation studied composition with Dvorak, becoming his favourite pupil and in due course his son-in-law. In 1892 with three friends from the Conservatory he founded the Bohemian String Quartet which quickly became and for 30 years remained one of the leading quartets in Europe. The following year he wrote this piano quintet which brought him great success but it was not until 1915 that it was published, with a dedication to Brahms, with some revisions reflecting no doubt his experience as a professional quartet player.

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S U K

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Op.8

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